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domestic manners, its social ethics, and its customs of combat and warfare. They are all of them narrative in form, and the same heroes and heroines often recur, nay, the same stories, in different versions. They are spirited, dramatic, and full of stirring incident. We have read no collection of ballads so constantly exciting and so little wearisome. The translator divides them into Hero Ballads, Legendary Ballads, Historical Ballads, and Ballads of Romance. The able and learned Introduction contains a sketch of their literary history, an analysis of their metrical form, and a *résumé* of the national traits which they develop. To the student of mediæval literature they are a rich repository, while they contain much that will delight and fascinate every reader of cultivated taste.

31. — *Gleanings*. By MRS. L. H. SIGOURNEY. Hartford: Brown and Gross. 1860. 12mo. pp. 264.

THESE are gleanings among the sheaves. They are chiefly poems of devotion, of the affections, and of domestic life, — the range within which Mrs. Sigourney has confined herself, and in which she has long enriched many hearts by the wealth of her own. Hers is pre-eminently a heart-inspiration, and she charms, not by a widely excursive fancy, bold imagery, or brilliant versification, but by truth to her own nature, and that a nature in harmony with all that is beautiful and all that is pure. In the literature of sensation she has no place, and she is therefore, we suppose, less read now than when in the immaturity of her genius she less deserved to be read. But those who seek in poetry not that which will stir the leaping pulses, but that which will soothe, halloo, and gladden, cannot fail to read her poems with delight, and will thank her for this latest — not, we trust, last — bundle of harvest sheaves.

32. — *Mount Auburn: its Scenes, its Beauties, and its Lessons*. By WILSON FLAGG, Author of "Studies in the Field and Forest." Boston and Cambridge: Munroe & Co. 1861. 12mo. pp. 371.

So far as Mount Auburn is concerned, this volume contains twenty-five reasonably good engravings of monuments and groups of scenery, with a page of description facing each. The body of the work is a literary *mélange* on death, sepulture, sorrow, immortality, and kindred themes. The extracts, both in prose and verse, are from the best writers, and many of them have earned their place in such a collection

by the benign mission on which they have been often charged to the afflicted. But we are most of all interested in the editor's own contributions to the work. Mr. Flagg has by no means won the consideration which he merits as an author. We have not an essay-writer in the country who excels him, hardly any who equal him in the delineation of nature, — rural, floral, animated, — or of the sentiments akin to and nourished by the love of nature. His style is equally simple and pure; he is original without striving to appear so; he sees objects for himself, and through the medium supplied by his own tastes, habitudes, and culture; and he writes like a man with whom composition is heart-work no less than pen-work. At a time when literature was sought not for its stimulating, but for its nutritive qualities, such writings as his would have been choicely prized; and we cannot but think that even now there is a smaller and better public, that would only need to know him in order to appreciate him as we do.

33. — *Solomon's Song: Translated and Explained, in Three Parts.* I. *The Manuduction.* II. *The Version.* III. *The Supplement.* By LEONARD WITHINGTON, Senior Pastor of the First Church in Newbury, Mass. Boston: J. E. Tilton & Co. 1861. 12mo. pp. 329.

SOME writers of genius and ability are limited by the subjects they treat, and their success is contingent on the felicity with which a subject is chosen by them or for them; while with others it makes no manner of difference what they profess to be writing about, the nominal theme of discourse or song being merely a thread around which whatever the mind holds in solution will promptly crystallize. Of this last class of writers we find a well-known type in Berkeley, whose essay "Concerning the Virtues of Tar Water" discusses not a few of the profoundest problems of spiritual philosophy, and rises to sublime heights of airy speculation. To take a more recent instance, who cares what title is prefixed to one of De Quincey's papers? The veriest trifle, equally with the gravest topics, starts in him the steady, limpid flow of learning, wit, and wisdom. We will not liken Dr. Withington either to Berkeley or to De Quincey, though we have named them simply because we were often reminded of both while turning over the leaves of the book we are now noticing. We feel no peculiar interest in Solomon's Song; we do not agree with Dr. Withington as to its sacred character; and we can account for its being found in the Jewish canon without ascribing to its author the Divine inspiration whose working